

THE Hollywood REPORTER

THR.COM/BERLIN

BERLIN

DAILY
No 5

FEBRUARY 10,
2014

DRAGON NEST RISE OF THE BLACK DRAGON

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**SCREENING
TOMORROW**

**Tues. Feb. 11th
2:45pm
CineStar 1**

FORGIVE ME FATHER FOR I AM SIN.

WHERE ~~I~~ THE
DEVIL HIDES

THE Hollywood REPORTER

FEBRUARY 10, 2014 | BERLIN | №5

BERLIN WEATHER AND HIGH TEMPS | TODAY 48° F 9° C | TOMORROW 44° F 7° C

PELE PIC TO SKIP WORLD CUP

By Stuart Kemp and Scott Roxborough

Pele, the biopic about the legendary Brazilian soccer player and one of the hottest market titles at last year's EFM, has gone into injury time.

A lengthy spell in postproduction and reshoots for the project, written and directed by **Michael and Jeff Zimbalist**, mean *Pele* won't be ready for delivery before this summer's soccer World Cup.

Many buyers prebought the title on the guarantee that it would go out before the World Cup's kickoff in Brazil on June 12, hoping the hype surrounding the sporting event would create massive free publicity for the event movie.

THR has learned that

CONTINUED ON PAGE 6

Men Scores Solid Bow

By Pamela McClintock

Portending good things for its international run, **George Clooney's** *The Monuments Men* enjoyed a solid launch at the North American box office, taking in \$22.7 million.

The goliath of the weekend was *The Lego Movie*, based on the wildly popular toys created by the family-owned Danish company The Lego Group. The pic, from Warner Bros. and Village Roadshow Pictures, opened to \$69.1 million domestically and \$18.1 million from 34 foreign markets (many of them small).

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Director Lars von Trier (center, with his *Nymphomaniac* cast Uma Thurman, Christian Slater, Stellan Skarsgård and Stacy Martin) made a statement Feb. 9, showing off a T-shirt that alluded to his temporary ban from the Cannes film fest after he made Nazi references there during a press conference for his 2011 drama *Melancholia*.

China Mulls Upping Foreign-Film Quota

The decision to allow 10 more releases into the massive market could come as early as March By Clifford Coonan

Beijing's Film Bureau looks set to raise the quota of foreign movies allowed into China by 10 from the current 34, a sign of growing openness in the world's second-biggest box office market.

"We are examining raising the quota of foreign movies right now, probably by around 10 films," a source, who requested anonymity, tells THR. "It's being discussed, but we haven't made a decision yet."

Raising the quota could do much to improve relations between Hollywood and China, which have been strained in the past few months over difficulties regarding payment and a screening schedule that favors local product.

While no deadline for the increase could be confirmed,

the quota could be raised as soon as March, when China's annual parliament, the National People's Congress, gathers in Beijing's Great Hall of the People.

In February 2012, China raised the number of foreign movies allowed to screen in China by 14 to 34 on a revenue-share basis, making way for more 3D and Imax titles.

The deal was announced by Chinese President **Xi Jinping**, said to be a bit of a Hollywood movie fan, during a visit to the United States, in tandem with Vice President **Joe Biden**.

Hollywood has lobbied hard for the import quota to be axed completely, saying it breaches rules on trade imposed by China's membership in the

Where's LaBeouf? Actor Bolts

By Rebecca Ford and Pamela McClintock

Troubled star **Shia LaBeouf** uttered just 21 words (all of them borrowed) before abruptly exiting the stage during the press conference for **Lars von Trier's** *Nymphomaniac*, Vol. 1 on Sunday.

After he was asked if he was scared about doing so many sex scenes in the erotic drama, the actor, 27, said: "When the seagulls follow the trawler, it's because they think sardines will be thrown into the sea. Thank you very much."

He then stood up and quickly left the stage, leaving his co-stars **Christian Slater**, **Stacy Martin**, **Stellan Skarsgård**, **Uma Thurman** and producer

CONTINUED ON PAGE 6

THR HEAT INDEX



KEN LOACH

Shia LaBeouf may have inadvertently drawn a new audience to the work of the British director, who'll be honored Feb. 12 with a Golden Bear for lifetime achievement, when the actor repurposed a quote by soccer legend **Eric Cantona**, featured in Loach's 2009 film *Looking for Eric*.



ABDULAZIZ AL KHATER

The Doha Film Institute CEO has expanded his previously regional funding program to global applicants. But meanwhile the DFI's inaugural Qumra Doha Film Festival, under the creative supervision of Palestinian filmmaker **Elia Suleiman**, was shelved just weeks before it was due to take place.



EVA LONGORIA

The *Desperate Housewives* actress is using her star power to draw attention to the plight of farm laborers with the Culinary Cinema section doc *Food Chains*, which she executive produced.

KNOW YOUR DEALMAKER

Nate Bolotin
Partner, XYZ Films

Bolotin struck the biggest Hollywood studio deal of EFM when he sold **Kevin Smith**'s monster pic *Tusk* to Sony Pictures Worldwide Acquisitions for much of the world, including the U.K., Canada, Australia and Latin America. A24 Films already had scooped up U.S. rights to the movie before EFM.

Berlinale Doc Tackles Sudan Crisis

Clooney's pet cause has an ally in *We Come As Friends* director Hubert Sauper, who says the troubled nation has become the 'epicenter of battle between America and China' *By Alex Ritman*

Having delved into the disastrous effects of globalization on Tanzania with 2004's Oscar-nominated *Darwin's Nightmare* and modern-day colonialist exploitation in Sudan with *We Come As Friends*, screening in Berlin, Austrian director **Hubert Sauper** says he's planning to complete his African documentary trilogy with an examination of slavery.

"These three sections of history are actually quite similar, because when there is colonialism there is globalism, and the slave trade is a kind of global trade. And in global trade there is slavery," Sauper tells *THR*. "But I think this third part is the most complicated one. I don't know yet how I'm going to describe it, but I'm going to find a way."

Fans of Sauper's eye-opening work probably will be hoping his third doc takes less time than *We Come As Friends*, which was shot over six years and documents the division of Sudan and the creation of the world's newest country, South Sudan, in 2011. Sauper — who shot footage of the referendum that voted 98.83 percent in favor of the split — shows the deeply disturbing aftermath, with the country ruthlessly divided by foreign influence in the form of investment to exploit natural resources and misguided



humanitarian aid offering little benefits to the local community.

In the film, Sauper — flying a curious two-man airplane he designed himself — visits a Chinese-owned oilfield, staffed mostly by Chinese workers, which pumps some 300,000 barrels of oil per day, and nearby Sudanese villagers who say their water supply is now poisoning them as a result. In the south, he encounters a group of U.S. Christian missionaries handing out solar-powered Bible readers. One unsavory scene sees an American couple show off the house they've built in the middle of a Sudanese village, and the new fence they've erected around it to prevent local livestock from grazing.

"I don't want to depress people. I just want to show how crazy we got as a civilization," says the director, adding that Sudan has

become the new "epicenter of battle between America and China."

The film ends with footage of fighting between government forces and rebels near the border between South Sudan and Sudan, a conflict over an area of oil-rich land that has intensified in recent months with reports of thousands of civilians killed.

George Clooney, a longtime campaigner for human rights in Sudan, added his voice to the discussion from the Berlinale. Speaking at the press conference for *The Monuments Men*, the actor said the country was "going through a really terrible time."

"In a similar way to what happened in Egypt, the people who got together to get rid of someone have now realized why they didn't like each other in the first place," he said, but claimed that he still had "great optimism." *THR*



Pierce Brosnan channels 007 in *November Man* from Roger Donaldson (*The Recruit*). Brosnan plays an ex-CIA operative brought back into the field, where he is pitted against his former pupil. "It was this new aspect — old spy vs. young spy — and the intricate backstory to Brosnan's character that really attracted me to this story and I think raises this above your ordinary spy thriller," Donaldson tells *THR*. The Solution Entertainment Group is selling the film at EFM.



Cinema do Brasil
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"The Man of the Crowd"
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Panorama!

THE MAN OF THE CROWD

by Cao Guimarães and
Marcelo Gomes
Production: REC Produtores
Associados, Cinco em Ponto.
Sales Agent: FiGa Films



THE MAN OF THE CROWD

A FILM BY CAO GUIMARÃES & MARCELO GOMES

THE MAN OF THE CROWD Produced by CINCO em PONTO and REC PRODUTORES | Cast: PAULO ANDRÉ and SILVIA LOURENÇO | Special participation: JEAN-CLAUDE BERNARDOT | Screenplay and direction: CAO GUIMARÃES and MARCELO GOMES | Production: BETO MAGALHÃES and JOÃO VIEIRA JR. | Coproduction: CAO GUIMARÃES, CHICO RIBEIRO, MARCELO GOMES and OFIR FIGUEIREDO | Associate producers: SILVIA LOURENÇO and JULIANO MAGALHÃES | Director of photography: NÍVO LOPES ARAUJO | Art director: MARCOS PEDROSO | Editing: CAO GUIMARÃES, MARCELO GOMES and LUCAS SANDER | Production manager: LÍVIA DE MELO | Costume design: RÔ NASCIMENTO | Casting: PEDRO FREIRE | Sound design and soundtrack: O GRITO



Feb 10 | 22:30 | CinemaxX 7 - PREMIÈRE
 Feb 08 | 14:30 | International - Press and Industry Screening
 Feb 10 | 15:50 | CinemaxX 18 - Market Screening
 Feb 11 | 20:15 | CineStar 3
 Feb 12 | 22:30 | Cubix 7 & 8

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Aniston Takes *Cake*

By Clifford Coonan

Jennifer Aniston will star in *Cake*, the first in a five-movie \$50 million lineup between Chinese TV producer Shenghua Entertainment and After Dark Films under the banner Cinelou Films, the U.S. company announced.

The films will be produced by Courtney Solomon (*Dungeons & Dragons*). Cinelou is being repped by WME Global. The deal was put together by Solomon and South China Media, under a new production venture between Solomon and Mark Canton (*300*).

Set to be directed by Daniel Barnz, *Cake* features Aniston as a woman who becomes fascinated by the suicide of a woman in her chronic pain support group.

Pascal Borno and Scott Karol's Conquistador Entertainment is handling sales on *Cake* at EFM.

"We very much want to be a bridge between Hollywood and the greater China market and this investment is a key way of doing this," said Shengua chairman Yu Wei-Chung. *THR*

Elba, Worthington Board *Alone*

By Stuart Kemp

Sam Worthington and Idris Elba will team up with Noomi Rapace in *Alive Alone*, a New York-set thriller marking the directorial debut of Khurram Longi. Elba will star as an ex-detainee of Guantanamo Bay working as a taxi driver, and Rapace will play a prostitute on the run from a crime boss, played by Worthington.



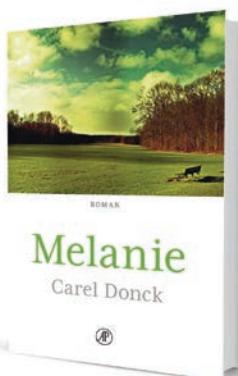
Elba

Thunder Road Pictures will make the movie, which is being touted to buyers at EFM by Protagonist Pictures. Thunder Road's Basil Iwanyk is producing with Rapace acting as executive producer. Michael Benaroya's Benaroya Pictures is financing.

Elba is represented by WME; Longi, Rapace and Worthington by CAA. *THR*

DAS BOOK: 11 TITLES UP FOR OPTION IN BERLIN

THE BERLIN FILM FESTIVAL HAS OFFERED A LITERARY marketplace, Books at Berlinale, since 2006, as part of its annual co-production market. The event has been so successful that this year it has been opened up to producers who are not co-prod market participants. Organizers selected books from among more than 120 entries to spotlight. Says Berlinale co-production market head Sonja Heinen of the event, to be held Feb. 11: "There is something here to fit every producer's budget and interests." — ANDY LEWIS & GEORG SZALAI

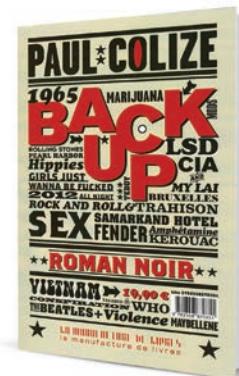


Melanie
by Carel Donck
NETHERLANDS

A girl discovers her murdered sister was leading a double life as an escort and assumes her identity to find the killer.

ADAPTABILITY

Pretty girls, double identities, sex and a gruesome murder are the building blocks of many great movies.

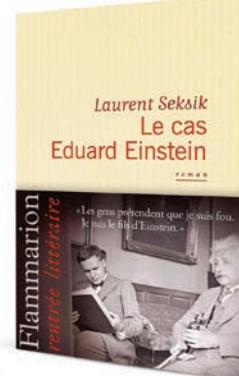


Back Up
by Paul Colize
FRANCE

After being hit by a car, an illegal alien can communicate only by blinking in a mystery that traces back to the 1970s.

ADAPTABILITY

Intrigue, locked-in syndrome and the wild 1970s could make for a riveting trailer and film.

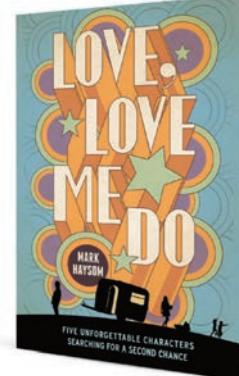


The Eduard Einstein Case
by Laurent Seksik
FRANCE

Based on the true story of the schizophrenic son of Albert Einstein.

ADAPTABILITY

The family drama may appeal, but Eduard is likely not known well enough to draw huge crowds to the local cineplex.



Love, Love Me Do
by Mark Haysom
U.K.

In 1963, a man moves his family to a camper in a forest then vanishes, leaving his wife and children to pick up the pieces.

ADAPTABILITY

An original and offbeat story that could make a compelling domestic drama.

This Place Holds No Fear
by Monika Held
GERMANY

In 1964, a Holocaust survivor is called to testify at the Auschwitz trials, where he falls in love with a translator.

ADAPTABILITY

A complicated narrative, long time frame (1930s-1980s) and wrenching material make it a tough sell.

Czernin or How I Learned to Understand World War I
by Hans von Trotha
GERMANY

A man finds explosive documents belonging to his great-grandfather, a minister in the Austro-Hungarian empire.

ADAPTABILITY

The mix of modern-day and period drama could feed European audiences' appetite for history.

The Latecomer (aka The Misfortunates)
by Dimitri Verhulst
NETHERLANDS

The semiautobiographical novel is a tale of Belgian alcoholics, class differences, village life and a father-son relationship.

ADAPTABILITY

Think *Shameless*, the long-running U.K. show that also spawned a successful U.S. remake.

More
by Hakan Gunda
TURKEY

The story of 9-year-old Gaza and his father, who makes money by helping migrants cross borders illegally.

ADAPTABILITY

Human trafficking isn't a topic for hits, but the coming-of-age angle makes it more accessible.

Twelve Meters
by Andi Rogenhagen
GERMANY

When his teacher gives Philipp, 15, a bad grade, he hitchhikes to France to put a different head on the hated teacher's favorite monument.

ADAPTABILITY

A teen-angst-driven quirky road movie could have appeal beyond Germany and France.

Daughter of the Flowers
by Vanessa da Mata
BRAZIL

A fantasy about three cousins who run a magical flower shop, a goddess who beds a man once a month and forbidden love.

ADAPTABILITY

Latin American magical realism has a mixed track record.

A Kim Jong-Il Production
by Paul Fischer
U.K.

The true tale of an A-list Asian film couple kidnapped by North Korean dictator Kim and forced to make propaganda films.

ADAPTABILITY

Think *Argo* in Asia!



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„MACONDO“ BY
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China

CONTINUED FROM PAGE 1

World Trade Organization.

The source says that, as it stands, most Hollywood movies that try to get a screening tend to make it unless they don't meet censorship standards.

"Censorship is not going to change, so in some ways it doesn't really matter because if your film doesn't meet censorship requirements, then it won't get in," says the source.

U.S. titles account for the lion's share of films released in China. Sources say Italy and France have been lobbying the Chinese government hard to have their films exempted from the quota.

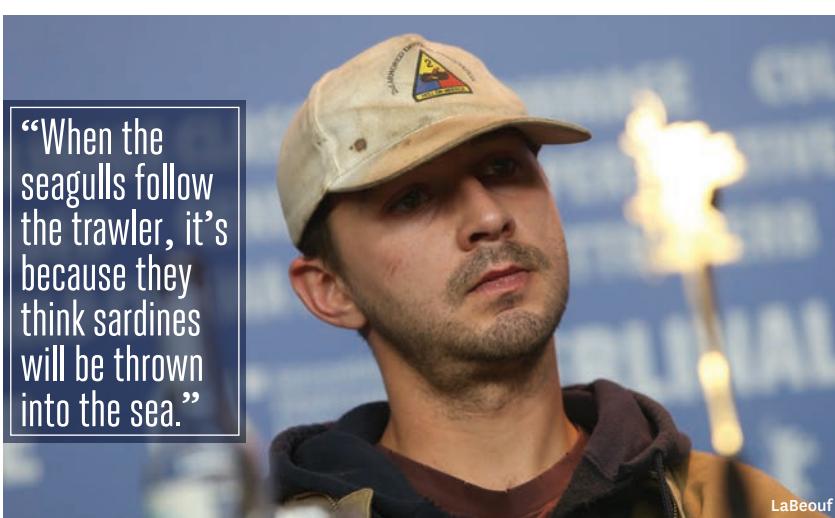
Last year the quota was filled around one month before the end of the year, and there were concerns that big movies such as *Ender's Game* and *The Great Gatsby* could miss out on a China showing. China box office revenues in 2013 were \$3.6 billion, and the country is becoming an essential market for Hollywood tentpoles. Marvel's *Iron Man 3* took in \$124 million there last year, and *Avatar* did \$210 million in China in 2010. **THR**

Men

CONTINUED FROM PAGE 1

The third new offering, *Vampire Academy*, bombed in its domestic debut, earning just \$4.1 million. A year ago, The Weinstein Co. snapped up U.S. rights from IM Global and Reliance during the European Film Market. The movie's troubled North American launch is likely to worry foreign distributors who are handling the film.

Monuments Men made its international premiere Thursday night at the Berlin Film Festival, where it received a standing ovation. From Sony and 20th Century Fox, the \$70 million World War II comedy-drama should do well in Europe despite mixed reviews. Fox is handling international duties. **THR**



"When the seagulls follow the trawler, it's because they think sardines will be thrown into the sea."

LaBeouf

CONTINUED FROM PAGE 1

Louise Vestr to handle the rest of the event. Once the crowded room had settled down after LaBeouf's surprise exit, Slater threw in a little joke for his next answer to lighten the mood: "Obviously, the script is packed with a lot of sardines ... one sardine after another."

LaBeouf was quoting French soccer star **Eric Cantona**, who, after being convicted of assault, made the statement at a 1995 press conference before abruptly walking out. LaBeouf has developed a reputation for Tweeting famous apologies from other celebrities after he plagiarized an apology to apologize for plagiarizing **Daniel Clowes'** 2007 comic for

his short film *HowardCantour.com*.

The actor's bizarre behavior in Berlin started Saturday night, when three young men tried to snap a picture of him in the lounge of the Ritz-Carlton, only to have LaBeouf lunge toward them. Several acquaintances of LaBeouf intervened and defused the situation. But there's little anyone can do to control LaBeouf, whose bizarre antics and statements, including declaring that he's retiring from public life, don't appear to be any closer to ending. His unkempt appearance also has caught many off guard. The actor, who was chewing gum throughout the beginning of the press conference, had shaved down his tooth for *Fury*, **David Ayer**'s World War II pic that recently wrapped shooting. **THR**

A Critic's Take on the Director's Cut of Von Trier's Erotic Opus

By **Leslie Felperin**

Just outside the Berlinale Palast on Sunday afternoon, those who had seen the 12 p.m. press screening of the director's cut of **Lars von Trier**'s *Nymphomaniac, Vol. 1* began clumping into little groups, each discussing the burning question of the moment: WTF? Was this version pretty much just like the abridged screening we all saw two months ago, but with more genitals?

The group I joined concurred that there was, as expected, more sex sprinkled throughout the film. There was some explicit fellatio coupled with a "money shot" we hadn't seen before, more

erect penises throughout, and in the final 10-minute montage extreme close-ups of cunnilingus and an insertion that must have involved some acrobatics on the part of the body doubles.

But does the extra material enhance or detract from the film? It's still a half-magnificent, half-ridiculous mess. Putting more sex back in somehow makes it a more internally coherent mess, and hard to see why audiences who would be in for the penny of the four-hour version wouldn't be just as willing to opt for the pound of an extended five-and-a-half-hour cut, censors permitting. **THR**



BERLINALE BRIEFS

CANOPY SECURES MULTIPLE DEALS

Odin's Eye Entertainment has struck theatrical distribution deals for the U.K. and Canada for survival drama *Canopy*. Kaleidoscope Entertainment has acquired U.K. rights while Kinosmith secured rights for Canada. Set in Singapore in 1942, *Canopy* tells the story of an Australian fighter pilot who is shot down in combat by the Japanese.

A COMPANY RUSSIA EXTENDS DEAL

Production and distribution group A Company Russia has extended its output deal with Fox CIS, with the new agreement set to run through mid-2015. The project will see all of A Company Russia's acquisitions and in-house productions, including *Sin City 2* and *Can a Song Save Your Life?* go through Fox's Russian distribution operation. Fox will handle booking and billing on all titles while A Company will deal with P&A.

LONDON FEST SETS DATES

London Film Festival organizers have announced that its 58th edition will run Oct. 8-19 at venues across the U.K. capital. Submissions for both feature and short film open today. **THR**

Pele

CONTINUED FROM PAGE 1

delays to the production have triggered a clause in prebuy contracts giving buyers the opportunity to drop the movie and cancel their deals. At least one major buyer has pulled out while others are believed to be weighing their options.

Imagine Entertainment's **Brian Grazer** and Seine Pictures' **Ivan Orlic** are producing *Pele*.

Vincent D'Onofrio, **Colm Meaney** and **Seu Jorge** star in the film which chronicles Pele's rise from the slums of Sao Paulo to lead Brazil to its first World Cup victory, in 1958, which he achieved at the age of 17. **THR**

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SUPERNATURAL HORROR



THE HUNTED

FINAL SCREENING
TOMORROW

Tues. Feb. 11th
4:20 pm
CineStar 6

A supernatural horror thriller in which two hunters, tracking a big monster buck, realize they are not alone in the forest.

STARRING: Josh Stewart (*The Collection*, *The Dark Knight Rises*), Ronnie Gene Blevins (*Seven Psychopaths*, *Joe*)

PRODUCED BY: Josh Stewart, Brett Forbes and Patrick Rizzotti (*The Collector*, *The Collection*)

WRITTEN & DIRECTED BY: Josh Stewart

"THE HUNTED grabbed me by the throat and wouldn't let go" – Screamfest Review

PLASTIC

FINAL SCREENING
TOMORROW

Tues. Feb. 11th
10:50 am
CineStar 1



CRIME / THRILLER

A group of young credit card thieves battle time and each other to repay their \$2 million debt to a dangerous Miami gangster.

STARRING: Ed Speleers (*Downton Abbey*, *Eragon*), Will Poulter (*We're the Millers*, *Son of Rambow*), Alfie Allen (*Game of Thrones*, *Atonement*), Emma Rigby (*The Counselor*), Thomas Kretschmann (*Avengers: Age of Ultron*, *King Kong*)

DIRECTED BY: Julian Gilbey (*Rise of the Footsoldier*)

The Sexy, Thrilling International Heist...Based on a True Story!

Screening: 10.02 - 14:00 - CineStar 1

10.02 - 14:35 - CineStar 1



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THE OTHERWORLD



Screening: 11.02 - 11:30 - CinemaxX 14

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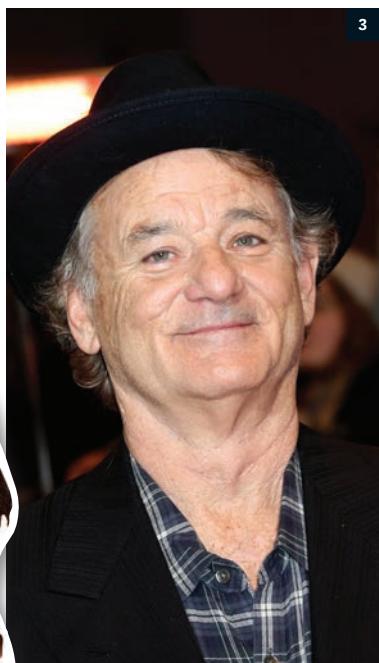
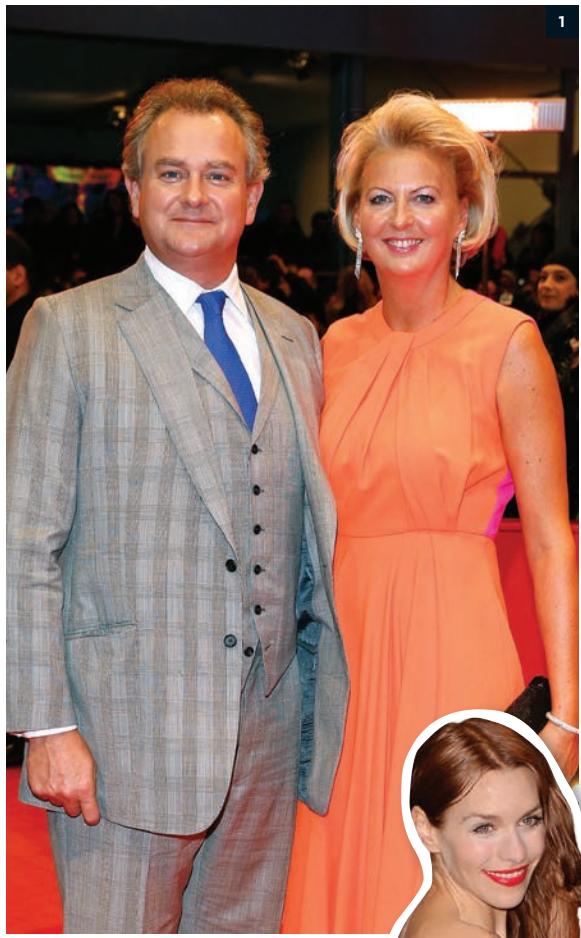


Screening: 11.02 - 13:20 - CinemaxX 11

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About Town



1 *The Monuments Men*'s Hugh Bonneville and his wife, Lulu Williams, attended the film's international premiere Feb. 8.

2 *That Demon Within* director Dante Lam (left) joined stars Christie Chen and Daniel Wu at the film's Feb. 8 screening.

3 *Monuments'* Bill Murray.

4 *Henriette Confurius* and Hannah Herzsprung, who play siblings in competition entry *Beloved Sisters*, hit the carpet for their film Feb. 8.

5 *American Hustle*'s Bradley Cooper attended the film's Feb. 7 screening.

6 *Julia Dietze*, whose *Killing Frank* is selling at EFM, at the *Hustle* screening.

7 George Clooney (left) shared a laugh with his *Monuments* star Matt Damon and Damon's wife, Luciana Barroso. Real-life Monuments Man Harry Ettlinger (inset), who helped recover art stolen by the Nazis in 1945, was a special guest at the glitzy premiere and received a standing ovation.



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Hugh
BONNEVILLE

Jonathan
FORBES

Chris
O'DOWD

John
LYNCH

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Jeffrey Lyons, WNBC/New York

A FILM BY JOHN DEERY

CONSPIRACY OF SILENCE

Silence is the greatest sin of all.

INSPIRED BY TRUE EVENTS

SCREENING

Tues Feb 11 9:30am CinemaxX 2

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Suite 816**

Angel Grace Productions · Contact: Michael Fister
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**ANGEL
GRACE**
PRODUCTIONS

Yoji Yamada

The Berlin vet discusses his competition entry *The Little House*, why he wouldn't want to make *Saving Private Ryan* and the one genre he still dreams of tackling By Gavin J. Blair

THROUGH A CAREER THAT has spanned six decades and more than 60 movies, Yoji Yamada has gone from being regarded as a journeyman director cranking out formulaic comedies to an internationally acclaimed festival favorite (he's been in the Berlin competition six times). His *Tora-san* films about the travails of a traveling salesman, of which he wrote and directed 46, comprise the longest-running series in cinematic history. But it was his samurai trilogy (*The Twilight Samurai*, *The Hidden Blade* and *Love and Honor*) between 2002 and 2006 that brought him worldwide attention, including a foreign-language Oscar nomination. The 82-year-old director's latest, *The Little House*, examines the secret loves and lives of a middle-class Tokyo family against the backdrop of World War II. Yamada talked to *The Hollywood Reporter* about his early influences, his own wartime memories and why people should never forget the horrors of combat.

Your recent films are very focused on the family. Is there a particular reason for that?

That's a tough one. I think maybe it's because the place where I learned about film, the old Shochiku studio at Ofuna — which doesn't exist anymore — was traditionally where home dramas and family dramas were made by directors like Mikio Naruse and the maestro Yasujiro Ozu. I studied there; that's where I was brought up. I guess that's the reason. So, even if I'm portraying war, I have absolutely no interest in making a film like *Saving Private Ryan*, with big explosions, the army coming up the beaches, planes dropping bombs, blood everywhere and people dying. It's the same as Yasujiro Ozu. What I'm interested in portraying is

the sadness of a mother when her son is sent off to war, or the tears when a lover is going to war. Akira Kurosawa liked to make that kind of epic-style film at [Japanese studio] Toho, with 50 or 100 horses charging across the screen; horses and all that just seem like a big headache.

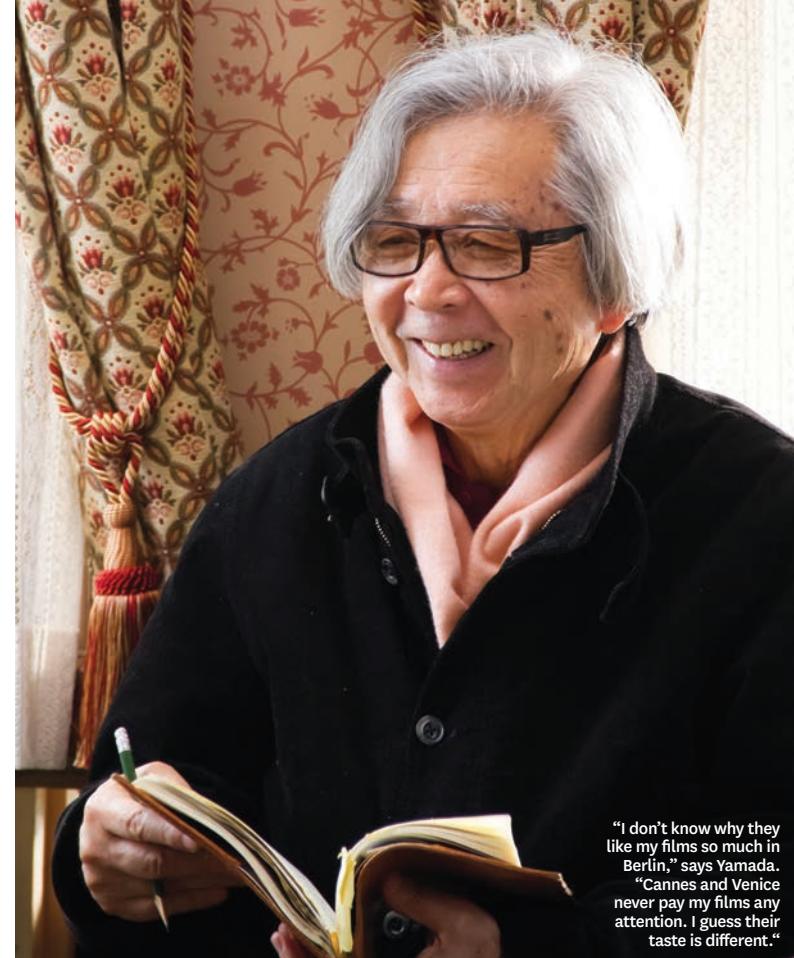
How important was Ozu to your filmmaking?

Yasujiro Ozu was my sensei. During World War II he was in Singapore when Japan captured it in 1942. At the cinema there, Ozu watched a lot of American films every day, like *Gone With the Wind* and Disney's *Fantasia*. That was the first time he'd seen color films, and he thought, "We're at war with a country like this, we're definitely going to lose." He also thought that if he tried to make films like that, on that kind of scale, he would lose there too. Being Ozu's disciple, I also think there's no way that Japanese films could be made with those huge sets, like with a big house burning down. But inside a little Japanese house, with paper screens and a family around a small table on a tatami floor: With a film like that, we wouldn't have to lose. Recently I saw *Gravity*, and thought, "Wow, you can make a film like that." But I'm not interested in doing it.

There are scenes in *Little House* of people marching off to war and shouting "banzai, banzai" when war

VITAL STATS

Nationality Japanese
Born Sept. 13, 1931
Film in Berlin
The Little House (Chiisai Ouchi)
 (in competition)
Selected Filmography
Tora-san series, 1969-1995;
The Twilight Samurai (Tasogare Seihei), 2002; *Her Younger Brother (Ototo)*, 2010
Notable Awards
 12 Japan Academy Awards (2003) and a best foreign-language Oscar nomination (2004), *The Twilight Samurai*



"I don't know why they like my films so much in Berlin," says Yamada. "Cannes and Venice never pay my films any attention. I guess their taste is different."

is declared, thinking it would be over quickly. Is there a message there for people in East Asia today, with all the friction between Japan, China and Korea?

The Japanese prime minister recently visited the Yasukuni Shrine [a controversial memorial to Japan's wartime dead, including war criminals], which the Chinese foreign minister compared to visiting Nazi graves. The prime minister really shouldn't do that; Japanese politicians need to study and learn about history. Three million Japanese died in World War II, and there were tens of millions dead around the world. In China, more than 10 million were killed by the Japanese army. None of it should ever be allowed to happen again, including the atomic bombings of Nagasaki and Hiroshima; things must be solved by negotiation.

You were born in 1931. What are your memories of the war?

When I was young, everyone thought America and Britain were terrible countries and we couldn't lose to them. And we were being told by the newspapers we were winning all the time, even though we were losing. The biggest nonsense was when it got to 1945 and the U.S. Army was going to land in Japan, we were supposed to fight down to the last person with bamboo spears. I started to realize this was ridiculous; I was going to die

too, but if everybody died, there would be no Japanese left.

Are you concerned that as time passes people will forget about what happened in the war?

Yes, it's a problem everywhere, in America too. I didn't think Obama was going to go to war, but it just doesn't seem to stop. And when my generation goes, there'll be nobody left to tell people about it. Japanese politicians now, like the prime minister, were born after the war.

Do your memories of growing up during the war still influence your filmmaking?

Yes, they're expressed in *The Little House*; like the fall of Nanking, I remember as a child thinking the war with China was over and people shouting "banzai." Of course it wasn't over. And then food starting to run short from 1944 onward, as you see in the film. I remember being hungry for most of my youth. My stomach was never full, not until I joined Shochiku.

You've achieved a lot during a long career. Is there anything left you still want to do?

To make a comedy that would make you laugh so much that your stomach hurts; that's my dream. It's hard though. You know straightaway if it works or not because audiences either laugh or they don't. *THR*

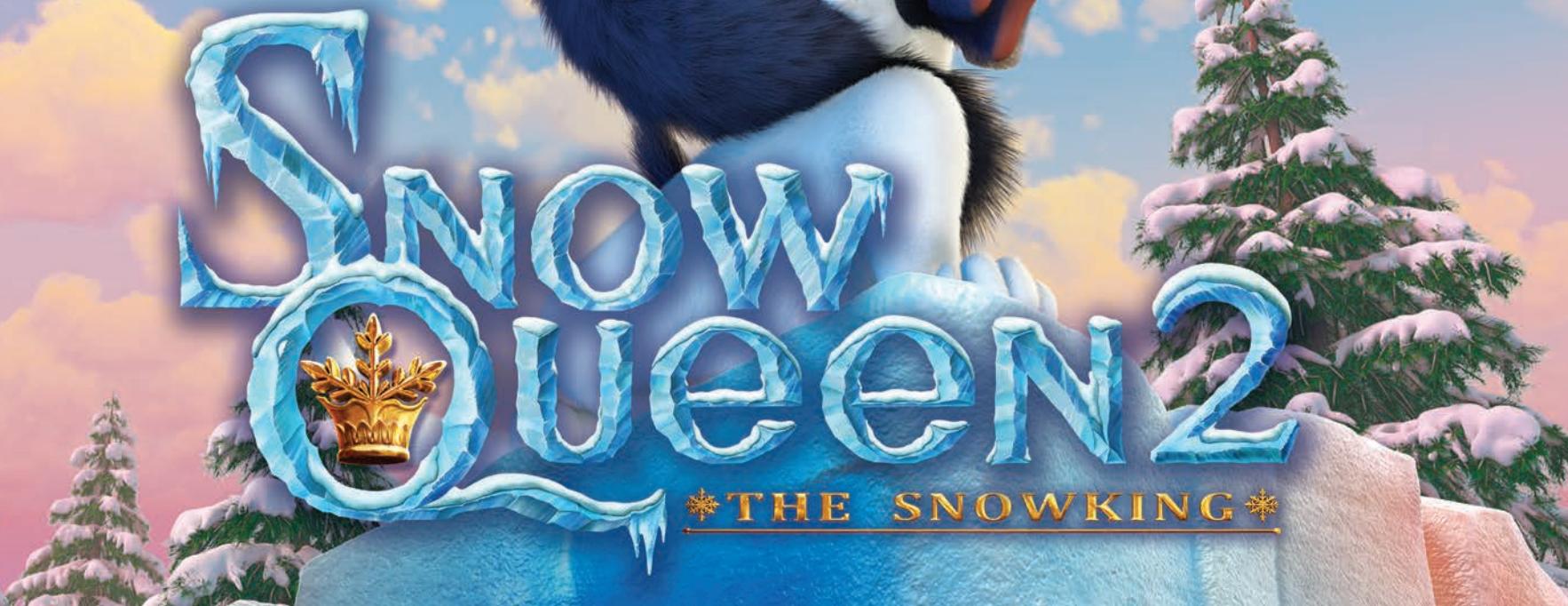


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REVIEWS

IN COMPETITION



Van Acken (left, with Aron) questions her faith.

Stations of the Cross

Dietrich Brueggemann's film is a remarkable chronicle of a German teenage girl's descent into hell BY BOYD VAN HOEIJ

AGERMAN TEENAGE GIRL STRUGGLES WITH QUESTIONS of life, death and faith in *Stations of the Cross* (*Kreuzweg*), director Dietrich Brueggemann's remarkable and formally rigorous art house item that's modeled on the *Via Crucis*. Divided into 14 chapters that carry the names of the stations ("Jesus Is Condemned to Death," "Jesus Carries His Cross" ...), the film chronicles the tough spot that 14-year-old protagonist Maria — what's in a name? — finds herself in as she prepares for her confirmation and tries to conform to the rules and impossible expectations set by her priest and her family, who belong to the extremely strict, if fictitious, Society of St. Paul congregation.

Though leavened with occasional moments of acerbic humor, this Berlinale competition title is an impressive but also rather grim cinematic experience that will please art house purists and festival junkies but has a snowball's chance in hell of a wider commercial breakout.

Maria (Lea van Acken) is a spindly teenage girl, withdrawn and contemplative even in the film's opening scene, where she's one of a small group of teenagers attending a pre-Confirmation class given by Father Weber (Florian Stetter). What's discussed in the class doesn't seem all that shocking, with Weber talking about constant temptations, being a warrior for Christ and how the Second Vatican Council, which modernized the Church and many of its rites, was a breach by Satan into the stronghold of the true faith (the Society is based on the Society of St. Pius X, which is similarly headed by a French-language bishop and, among other things, insists on celebrating mass in Latin).

The studious girl tries to take in everything that she's told and, after class, remains behind to ask why a small child, still free of sin, can become gravely ill and if the concept of sacrifice is something that

can be extended to a whole life. They seem innocent enough questions but taken together with the title of the chapter, "Jesus Is Condemned to Death," there's a sense of ominous dread that pervades even this first scene, a 15-minute conversation that, like all other scenes, consists of a single take.

The second chapter, "Jesus Carries His Cross," introduces Maria's family when they're out for a Sunday walk in the countryside. The large clan includes her extremely controlling mother (Franziska Weisz), who seems more interested in extreme propriety than in total devotion per se, her somewhat spineless father (Klaus Michael Kamp), her three siblings including 4-year-old Johannes, who doesn't speak, and the family's French au pair, Bernadette (Lucie Aron).

"Jesus Falls for the First Time," as Maria gets talking with the cute and inquisitive Christian (Moritz Knapp) at the school library and she has to admit to herself she likes the attention and would like to go to choir practice with him, even if it's at a different church and they sing not only Bach but also soul and gospel, music that might have "satanic influences" according to Weber, which will lead to a few chuckles for liberal audiences, especially during a gym-class scene later on in the film.

As the film moves from station to station, it becomes increasingly clear that the strict rules and expectations are a heavy burden for Maria, who wants to do the right thing and longs to be close to God but who cannot deny she has desires of her own. Brueggemann, who wrote the screenplay with his sister, Anna, beautifully suggests how religion can offer a crutch or comfort in hard

times but at the same time can suffocate any kind of personal growth, which is especially problematic for a teenager. The siblings' own religious upbringing no doubt influenced the careful and very realistic way in which the material is treated, with the film never outright condemning religion but instead coolly observing the devastating results of simply following the rules imposed by religion to the letter.

This detached quality is further reinforced by filming each chapter in a single take, something Brueggemann already experimented with in his debut film, *Neun Szenen*, and by not moving the camera except at a handful of key moments. This lends a stilted quality to Alexander Sass' photography that invites audiences to examine the images as if they were indeed Stations of the Cross on a church wall that could impart important (if not entirely unambiguous) moral lessons, which seems entirely appropriate.

Newcomer Van Acken is a phenomenal find and she's never less than believably torn between doing the right thing and being her own person, an impossible fusion that leads her directly down the wrong path toward the last station, "Jesus Is Laid in the Tomb." Weisz and Stetter (the latter the lead of *Beloved Sisters*, also in competition in Berlin) offer able support, with Weisz especially impressive during a doctor's visit, where she realizes her daughter is slipping from her maternal grip.

Competition

Cast Lea van Acken, Franziska Weisz, Florian Stetter, Lucie Aron, Moritz Knapp, Klaus Michael Kamp, Birge Schade, Hanns Zischler, Ramin Yazdani
Director Dietrich Brueggemann // 105 minutes

Cathedrals of Culture

The apotheosis of architecture by six auteur directors is sometimes dazzling, sometimes not, but overall makes a pleasing package for uptown audiences BY DEBORAH YOUNG

Subtitled “a 3D film project about the soul of buildings,” *Cathedrals of Culture* must rank as one of the most fervent hymns to architecture ever sung, proudly throwing down the gauntlet of high culture to that part of the intelligentsia who attend the movies. Clever, coy, precious, stirring, it’s a film of many moods. And for the right viewer — think opera buff, seasonal concert subscriber — it is going to hit the spot. The 158-minute theatrical version, available in 3D and 2D, should be much in demand at festivals after its Berlin premiere, while TV viewers can enjoy it in six easily digestible half-hour installments. In the version screened in Berlin, all voice-overs were in slightly accented English.

Wim Wenders was the driving force behind the project. Spurred by his experiments with 3D while shooting his much-admired dance bio *Pina* and a video installation called *If Buildings Could Talk*, he and producing partners Erwin M. Schmidt and Gian-Piero Ringel invited Robert Redford, Michael Glawogger, Margreth Olin, Karim Ainouz and Michael Madsen to put filmgoers inside architectural spaces using 3D. But this may be the least-interesting aspect of the resulting films. Truth be told, the 3D results are not all that spectacular or necessary and many may prefer a normal 2D experience without the glasses.

The exception is Wenders’ own half-hour piece on the Berliner Philharmonic, a potent example of organic architecture designed by Hans Scharoun as what the building-narrator (Meret Becker) describes as intersecting pentangles covered by a circus-tent roof. At a certain point, the camera takes a seat in the circular hall behind a row of spectators watching Simon Rattle conduct Debussy, and their outlined backs jump out of the screen right in front of the film viewers in an incredible optical illusion.

This may well be the most stunning 3D shot in film.

The conceit of having the buildings talk at first seems like a dreadfully fey idea that will soon run out of interest, but the wide diversity of the episodes makes this a nonproblem. Robert Redford turns the Salk Institute in La Jolla, California, into something resembling a classic documentary, using multiple voices of scientists who have worked there and a reverent approach that integrates the rough concrete walls into the lightness of clouds floating above their open spaces. He sees Louis I. Kahn’s stark exteriors as creating an open space that focuses the mind, a home for the worship of science and nature. This hymn to the human spirit hovers on the edge of the glorifying and celebratory but is beautifully photographed by Ed Lachmann, whose rhythmic camerawork fluidly blends into Moby’s music.

If Redford and Wenders grabbed the best buildings, the laurels for soulfulness go to Austrian Michael Glawogger, and for offbeat choices to Danish director Michael Madsen. The iconoclast Glawogger (*Workingman’s Death, Whores’ Glory*) is every inch a professional documentarian and his choice to film the National Library of Russia in St. Petersburg is nothing short of inspired. As Wolfgang Thaler’s camera restlessly roams the empty stacks of this immense building perched above Nevsky Prospect, the insinuating Russian-accented voice of narrator Gennadi Vengerov reads from Gogol, Dostoevsky and Joseph Brodsky. The few human beings are almost all women — older ladies who tend card catalogs, younger readers plunged into the labyrinth of words. Glawogger weaves around the long winding corridors, photographed like the scene of a crime. There is no sign of a computer in the entire



Ainouz's entry examines Paris' Centre Pompidou.

library and barely a light switch, positing it as a place out of time, like the Kafkaesque reading room. Here 3D mainly comes into play to stress depth of field.

Who would have thought that Halden maximum security prison in Denmark, known as the “humane prison,” would provoke a fascinating architectural discussion? Director Michael Madsen opens with a quote from Foucault about the dismaying similarity between prisons, factories and schools. As narrated by the prison psychologist Benedicte C. Westin in one-syllable Anglosaxon English, Halden describes itself as “huge, tall, long,” relieving its inmates of their individuality while its 1,000 eyes keep vigilant watch over everything they do. On the plus side, it replaces bars with plate glass windows boasting spectacular views of a virgin forest. “People who have done terrible things also have a bit of good in them,” notes the building. Memorably, guards hose down an isolation cell where a prisoner has written obscenities on the walls with excrement.

That leaves Margreth Olin’s lyrical ode to the Oslo Opera House and Karim Ainouz’s affectionately critical view of the Centre Georges Pompidou in Paris, less transgressive in their viewpoints but both full of curiosities. The Opera House is an immense modern work rising on the Oslo waterfront, a sparkling glass behemoth covered in ice that offers a home to the creativ-

ity of the Norwegian Opera and Ballet. “I am a house” is the metaphor narrated by Olin herself and co-written in lilting poetry by Bjorn Olaf Johannessen. “I am an immigrant, an intruder on the edge of your fjord.” Oystein Mamen’s camera goes for the big white spaces inside and outside to very arty but pleasing effect.

Of all the six buildings, the Centre Georges Pompidou is likely to be the most familiar to viewers and maybe this is why the concluding episode has a touch of the banal. Brazilian-born director Karim Ainouz skips the French rhetoric around the extravagant tubular structure in the heart of Paris, a shocker when it was built by Renzo Piano and Richard Rogers in 1977 and compared to an oil refinery or a steel Gothic cathedral. Today it has been overtaken by time, its modernism no longer a scandal or even terribly remarkable. Yet its energy is palpable as thousands of visitors and tourists flow through its hall and exhibition spaces like in an airport. Narrator Deyan Sudjik aptly calls it a “living, breathing culture machine” and speaks of “the nostalgic charm of the steam engine,” which most will agree with. One wonders what the director would make of Brasilia today.

Berlinale Special
Directors Wim Wenders, Michael Glawogger, Michael Madsen, Robert Redford, Margreth Olin, Karim Ainouz
158 minutes



«KINOTAVR», SOCHI 2013
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Prize for Best Actor
Konstantin Khabenskiy;
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film by
Alexandr Veledinskiy

starring

Konstantin Khabenskiy

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Land of Storms

A sensual film with equal parts tenderness and sadness is forthright and unsentimental in its treatment of gay self-discovery BY DAVID ROONEY

Hungarian director Adam Csazi's assured debut feature, *Land of Storms* is a potently atmospheric drama of three young gay men wrestling with their sexuality in an unaccommodating environment. Unfolding mainly in lonely rural flatlands that seem to belong to a forgotten Europe, the film is emotionally and erotically charged yet free from melodrama, even when it moves inexorably toward the somewhat inevitable martyrdom of one of its characters. Driven by compelling internalized performances from its easy-on-the-eye leads, this is a steamy, stylish entry that will entice specialized gay distributors. TLA Releasing already has acquired rights for the U.S., U.K. and other territories.

Cinematographer Marcell Rev's beautifully composed low- and high-angle opening shots establish right off the bat that the director has a fully developed visual sense. The film's central

focus is the sexual awakening of Szabolcs (Andras Sueto), a talented Hungarian soccer player on a German team.

In brief scene fragments we see his breezy rapport with his teammates: They get tattoos together, watch straight porn and attempt to contain their pre-match nerves before a crucial faceoff. When that clash goes badly and Szabolcs' team leadership is criticized, a fight ensues with his closest friend, Bernard (Sebastian Urzendowsky), and Szabolcs skulks off to Hungary.

Back home, he catches hunky villager Aron (Adam Varga) trying to steal his motorbike, and the chastened guy sticks around to help him fix his leaking roof. Mutual attraction surfaces during a night on the schnapps, but while Szabolcs acts on the impulse, Aron initially hides behind his drunkenness to stay outside the experience. He loosens up as barriers are broken



Varga (left) and Sueto find romance in an inhospitable environment.

down, but the pressure of his religious beliefs, his needy mother, a sometime girlfriend and the homophobic local youths fuel his conflict.

Both Szabolcs and Aron endure separate experiences of violence as word gets out about them. However, a fresh problem arrives when Bernard turns up, declaring the affections he kept concealed in Germany. The romantic triangle becomes almost idyllic for a time, infused with tenderness, but jealousy and external forces quickly intrude.

In addition to the naturalness of the cast, the striking settings are a key part of the

film's effectiveness. The summer storms rolling in over painterly widescreen shots of countryside that's both gorgeous and desolate might be a little obvious as a metaphor. But this is an absorbing drama, veiled in melancholy and also laced with moments of sexy, liberating self-discovery that will stir poignant memories of youth for many gay men. It kept me awake and glued at an 8:30 a.m. screening.

Panorama Special
Cast Andras Sueto, Adam Varga, Sebastian Urzendowsky
Director Adam Csazi
105 minutes

Last Hijack

Imaginative animated sequences enliven a behind-the-scenes documentary about piracy in Somalia BY DEBORAH YOUNG

Playing like the backstory to *Captain Phillips*, Femke Wolting and Tommy Pallotta's *Last Hijack* is a serious documentary exploration of piracy in Somalia. Its extraordinary added value is recurrent sequences of animation that go where no camera can, re-creating scenes of ship-boarding and violence. The story of Mohamed, who leaves behind his normal life for the money and excitement of piracy, is illuminating, even if he is never a terribly sympathetic character. Only through the traumas undergone by his younger cartoon self do the choices he makes become understandable. The Match Factory title should stand a better-than-average chance of pickups during its festival shelf life.

Animation offers the filmmakers a chance to leave reality behind and create a powerful symbol of piracy in a giant bird of prey that grasps a cargo ship in its talons and flies off with it. Pallotta, who produced Richard Linklater's *Waking Life*, and Wolting, who

has produced Peter Greenaway films, are confident in shifting from live action to cartoon versions of the protags. The film lacks a strong structure, however, and at times relies too heavily on these whimsical inserts.

Against his parents' wishes, Mohamed abandoned village life to sign up with a band of pirates in pursuit of oil tankers and foreign cargo ships. They strike it lucky the first time out, capturing a big ship without firing a shot. The crew is ransomed for \$1.85 million.



An animated bird of prey stands in for a Somali pirate.

The film offers the impressive statistic that only 2 percent of the pirates who started 10 years ago are still alive and free men. If once "every man in Somalia wanted to become a pirate," Mohamed says that now it's easy to get caught and people are against them.

The pirates keep only 15 percent of their booty, with the rest going abroad to negotiators and middle-men. Then it's back to the sea and new targets. Mohamed's elderly father begs him to give up the pirate's life, but his words fall on deaf ears. Animated sequences reconstruct the tragedy that forced the family off their land, and the terrors of the tribal warfare that followed. It's easy to empathize with young Mohamed, who seems like a different person from his older real-life counterpart, whom the filmmakers visually transform into a merciless bird of prey.

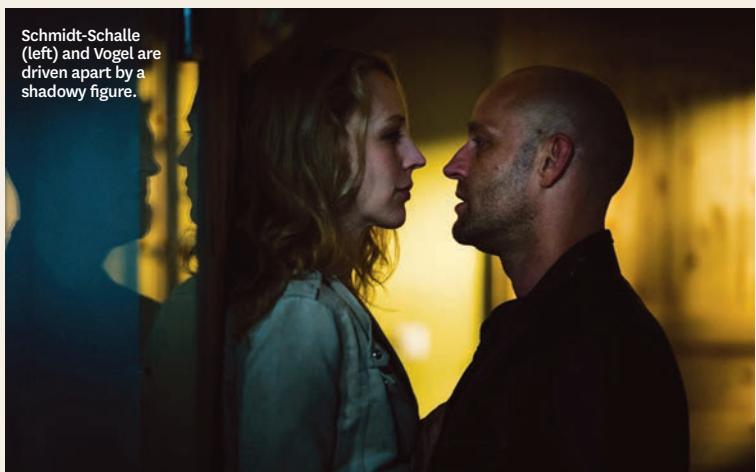
This is a doc focused on people, and their tense-but-smiling faces tell the story better than the dry stone village and empty beaches. Kreidler's synthesized score offers apt accompaniment.

Panorama
Writer-Directors Femke Wolting, Tommy Pallotta // 83 minutes

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Stereo

An intriguing premise and characters are lost in a maze of violent plot twists **BY BOYD VAN HOEIJ**

The first rule of quality filmmaking is to make sure everything looks and sounds good, and in that department, *Stereo* passes with flying colors, with its eye-catching, roving camerawork and electro-infused soundtrack. Add to that the high-profile cast: Beefy German actor Juergen Vogel (*The Wave*) plays the Everyman lead and Moritz Bleibtreu (*The Fifth Estate*, *World War Z*) is a mysterious figure who comes knocking. All these elements should make the title a relatively easy sell in German-language areas, though the story's quite derivative and, in the third act, the plotting too labyrinthine to really make much of a mark abroad.

Erik (Vogel) leads a happy life, working on motorcycles in his workshop and getting both love and hot sex from his girlfriend, Julia (Petra Schmidt-Schaller). He also gets along swimmingly with Julia's daughter, Linda (Helena Schoenfelder), though the first meeting with his prospective father-in-law (Rainer Bock) is awkward, as Erik's speeding and boasts to the cop who pulls him over how his girlfriend likes him all smelly and greasy — only to find out later that the policeman is Julia's father.

That turns out to be the least of his worries, as his life begins to unravel when enigmatic figures enter Erik's field of vision. Director Maximilian Erlenwein, with the help of ace cinematographer Ngo The Chau, is an expert at using composition and camera movement to quickly establish what a locale looks like before proceeding to introduce slightly troubling things on the horizon that immediately feel out of place.

One of the people who appears is a mean-faced heavy, Gaspar (Mark Zak), and he's accompanied by a hooded figure named Henry (Bleibtreu). It's Henry whom Erik can't seem to shake, though others around him don't even seem to see the mystery man. It's an interesting idea to reveal this *Fight Club*-like twist early in the proceedings. Henry initially appears to be a kind of manifestation of Erik's unexpressed commitment phobia, as he's about to move in with Julia and Linda. But the screenplay, written by the director, seems unsure where to take matters from here, so Erlenwein opts for a series of narrative false bottoms as the action moves to a night club owned by a hair-raising underworld figure with whom Erik apparently has unfinished business. Unsurprisingly, the result is of an extremely violent nature, stunningly staged and shot but with the audience's emotional attachment to the characters lost in a labyrinth of hard-to-follow plot twists.

Panorama Special

Cast Juergen Vogel, Moritz Bleibtreu, Petra Schmidt-Schaller

Writer-Director Maximilian Erlenwein // 97 minutes

Free Range

This lively Estonian drama charts the highs and lows of a boozy young troublemaker with literary ambitions

BY STEPHEN DALTON

Half a century ago, the big screen blazed with angry young men fighting back against a complacent older generation with booze, poetry and badass attitude. The Estonian writer-director Veiko Ounpuu's free-wheeling third feature feels like a self-conscious homage to that golden age of roaringly romantic 1960s rebels. Ounpuu cites New Hollywood classics like *Easy Rider* and *Five Easy Pieces* as inspiration, although his tousle-haired antihero looks like he just stumbled off the set of a French New Wave movie. The film's subtitle, *Ballad on Approving of the World*, is borrowed from German dramatist Bertolt Brecht.

Free Range maintains the high-quality standards of Ounpuu's previous features, the 2007 ensemble drama *Autumn Ball* and the darkly surreal 2010 comedy *The Temptation of Saint Tony*, both of which picked up festival prizes. Indeed, with its agreeably sardonic tone and universal coming-of-age theme, his latest has potential to become his international breakthrough among discerning Europhile audiences.

The perpetually sullen, chain-smoking, drink-sodden Fred (Lauri Lagle) is hardly a sympathetic leading man. Armed with piercing blues eyes, a loose-cannon temper and a Holden Caulfield-level disdain for the square world of parents and bosses, this twenty-something narcissist spends the entire film running from adult responsibility. He responds to the news that his girlfriend Susanna (Jaanika Arum) is pregnant by running off with an old flame. Later, when Susanna reacts with indifference to his polemical poetry, Fred half-drowns her in a bathtub. Gallantry is not his strong suit.

But work is Fred's real enemy. Fired from his job as a film critic for trashing Terrence Malick's *Tree of Life* as "faggoty," he turns to more manual jobs, rarely lasting longer than it takes to insult



Dissolute Lagle takes a break from wreaking havoc.

his new boss. Hired as a forklift operator, he breaks every safety regulation with his dangerous driving and creative stacking methods. Following his inevitable dismissal, he drunkenly steals a bus for a late-night joyride.

Ounpuu clearly sympathizes with his hero's bratty war against stifling bourgeois rules, indulging him with a few too many scenes in which he debates the value of literature, wanders moodily along windswept sand dunes or blearily dances to old Smiths albums. A tighter edit could comfortably prune many of these more rambling digressions.

Shot on fuzzy-warm 16mm film stock, often in artfully sloppy focus, *Free Range* is a stylish homage to quaintly retro notions of romantic rebellion. The soundtrack underscores this aesthetic, crackling with scratchy-vinyl ballads from yesteryear, including Leonard Cohen and Joan Baez. Ounpuu sometimes makes the mistake of taking his self-absorbed protagonist as seriously as he takes himself, but he wins us over in the end with a complex character study that has the bittersweet texture of real life, gathering emotional force as its rolls messily along.

Forum

Cast Lauri Lagle, Jaanika Arum, Laura Peterson, Peeter Volkonski
Director Veiko Ounpuu
104 minutes

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Refugee Gvritishvili (left) and loveless sad sack Sakvarelidze run errands.

Blind Dates

This dry comedy, marbled with sadness and desperation, is consistently winning even if some of its narrative digressions dally BY LESLIE FELPERIN

Georgian director Levan Koguashvili's second feature, *Blind Dates*, seamlessly blends pro and nonpro actors for a lovable comedy-drama about sad-sack men and strong but beleaguered women that's consistently winning, even when some of its narrative digressions go on too long. More comical and set on a wider canvas than Koguashvili's

well-received 2010 debut, *Street Days*, the director's latest builds on the promise of that first film with a more hopeful portrait of Georgian society, despite its economic woes and refugee problem.

Fortysomething Sandro (Andro Sakvarelidze), a high-school teacher, still lives with his parents, who nag him constantly about his unmarried state,

forming a hilarious double act that would be right at home in Yiddish theater. In the opening scene, Sandro's best friend Iva (Archil Kikodze) persuades Sandro to meet a couple of women for a blind date, but only brittle Lali shows up. Although there's a palpable lack of chemistry between them, Sandro and Lali vow to meet again in a week.

A couple of days later, Sandro and Iva run into one of their students, Anna, who's visiting the city with her mother, Manana (the luminous Ia Sukhishvili). A tentative spark ignites between Sandro and Manana, but there's a hitch. Manana is already married to violent, chronically jealous Tengo (Vakhtang Chachanidze). That might not have been a problem since he's been in jail but suddenly he's getting released early and Sandro, the poor love-sick schnook, ends up driving Manana to the jail to meet him. Not realizing there's a connection between Manana and Sandro, Tengo hires Sandro to be

his driver for the day so he can run some errands. These include seeing his mistress Nadia (Sopho Gvritishvili), an ethnic Georgian refugee from war-torn Abkhazia who's pregnant, and trying to pull a fast one on the family of another inmate to raise money to pay for an abortion Nadia doesn't want to have. The latter subplot feels a bit too much like a distraction from hangdog Sandro, who's pushed into the background to make room for yet more characters.

Location choices and production design all work in subtle harmony to illustrate the different types and classes of people at play. Cinematography by Tato Kotetishvili observes events drily from a distance, all the better to emphasize the funny business within the frame.

Forum

Cast Andro Sakvarelidze, Ia Sukhishvili, Archil Kikodze
Director Levan Koguashvili
99 minutes

LUCE CINECITTÀ AND
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A FILM DOCUMENTARY BY
Gianni Amelio

Rai Trade

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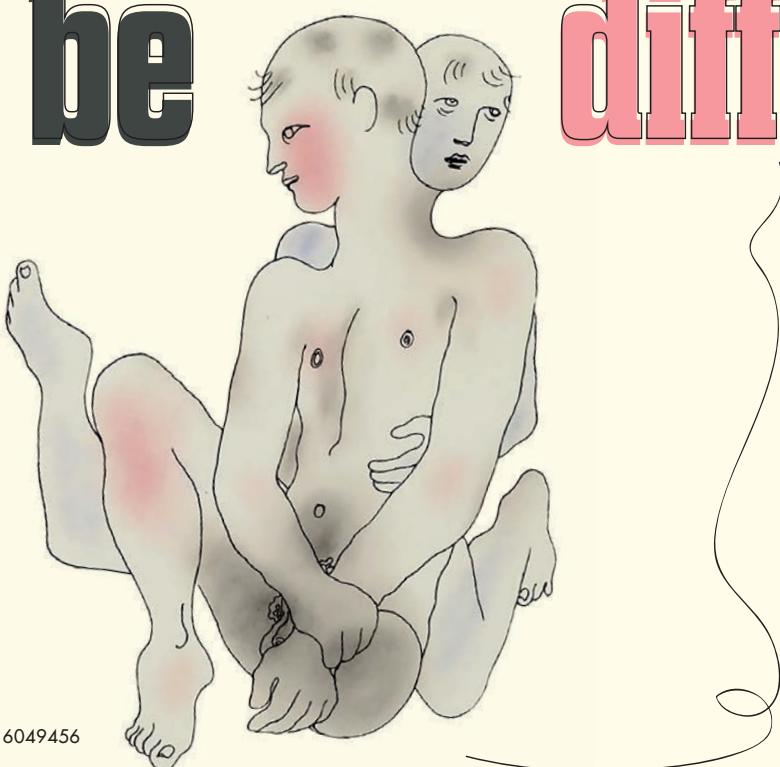
happy

to be

different

(felice chi è diverso)

64th Internationale
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Market Screening:
 February 7th - 11.30 am - DFFB - KINO

Official Screenings:
 February 10th - 5.00 pm - CINESTAR 7
 February 11th - 12.00 pm - CINESTAR 7
 February 13th - 5.30 pm - CUBIX 7
 February 15th - 5.00 pm - INTERNATIONAL

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The
Hollywood
REPORTER

Bentley leads a double life in suburban New Mexico.



Things People Do

Oscar-nominated editor Saar Klein makes his directing debut with a tense psychodrama about a man driven to dangerous extremes **BY STEPHEN DALTON**

Lives of quiet desperation concealed behind the respectable facade of suburbia are an evergreen theme in American cinema, spawning countless classics including *The Ice Storm* and *American Beauty*. Indeed, it was the latter film that launched Wes Bentley to fame before drug addiction damaged his career. Newly clean and sober, Bentley returns to the theme of darkness on the edge of town in this small

but polished indie thriller.

Things People Do marks the feature-directing debut of Saar Klein, who earned Oscar nominations for his editing work on *The Thin Red Line* and *Almost Famous*. The theme of middle-class families facing financial hardship provides a topical marketing angle, while solid performances from Bentley and Jason Isaacs also could boost its modest box office potential.

Bentley plays a rare leading role in *Things People Do*. Bill Scanlin is a straitlaced insurance agent with a Stepford-pretty wife, two cute kids and a pleasant suburban home outside Albuquerque, New Mexico. But Scanlin is living a lie after being fired from his job, too proud to tell his family as he starts missing mortgage payments. In desperation, he turns to crime, developing a taste for armed hold-ups.

Unlike previous subversive comedies about middle-class criminals, like *Fun With Dick and Jane*, *Things People Do* takes the high moral principles of its hero very seriously. In a clumsy and schematic twist, the script engineers a friendship between Scanlin and Frank (Isaacs), a boozy detective. When Frank begins to suspect his new friend of criminal activities, he spots a chance to redeem both of them with a fateful deal that feels far too neat.

Things People Do has much to recommend it, including sumptuous digital cinematography

and — as we might expect from Klein — virtuoso editing. The child actors impress with unusually natural performances, even if Bentley himself seems too stiff to convey the full spectrum of Scanlin's emotional torment. Even in his deepest despair, we never truly feel his future is in jeopardy, possibly because Bentley's default blank frown rarely suggests anything more serious than mild constipation.

The film's take-home message, that telling white lies to protect your loved ones is no great sin, also feels jarringly trite. *Things People Do* appears to take it for granted that suburban conformity is the sole formula for happiness. All the same, this is a technically accomplished and modestly engaging debut, marking Klein as a talent to watch.

Panorama

Cast Wes Bentley, Vinessa Shaw, Jason Isaacs, Haley Bennett
Director Saar Klein
109 minutes

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2014 EUROPEAN FILM MARKET

TODAY

8:45 Hunting Elephants, CinemaxX Studio 13, 107 mins., USA/Israel, Bleiberg Entertainment; **Zurich**, CinemaxX 8, 103 mins., Germany, ARRI Worldsales

9:00 Cuban Fury, CineStar 4, 100 mins., UK, StudioCanal; **Ignasi M.**, CinemaxX Studio 19, 87 mins., Spain, Latido Films; **The World Made Straight**, CinemaxX 3, 119 mins., USA, Myriad Pictures; **Judas**, CinemaxX Studio 14, 107 mins., Russia, Intercinema Agency; **We Gotta Get Out of This Place**, CinemaxX Studio 17, 91 mins., USA, Lightning Entertainment; **Bajari**, Marriott 3, 86 mins., Spain, Wide/Wide House; **Colt 45**, CineStar 1, 90 mins., France, Wild Bunch; **The Well** - By Invitation Only, CineStar IMAX, 102 mins., Mexico, Mundial; **Superchondriac**, CinemaxX 1, 107 mins., France, Pathé International

9:15 Young Ones, CineStar 7, 100 mins., Ireland/UK, 6 Sales; **The Silent Mountain**, Marriott 2, 94 mins., Austria/USA, Premiere Entertainment; **Infinitely Polar Bear**, CinemaxX 5, 92 mins., USA, The Solution Entertainment Group; **The Missing Picture**, CineStar 5, 90 mins., France, Films Distribution; **Ready**, Steady, Ommm!, CinemaxX 4, 92 mins., Switzerland, Global Screen

9:20 The Turning, CinemaxX 10, 106 mins., Australia, LevelK

9:30 The Last Impresario, CinemaxX Studio 12, 86 mins., Australia, Dogwoof; **Parts per Billion**, Kino Arsenal 1, 95 mins., USA, XYZ Films; **The Voices**, Zoo Palast 5, 111 mins., USA, Panorama Media; **Me, Myself and Mum**, CineStar 2, 87 mins., France, Gaumont; **Firestorm**, CinemaxX Studio 11, 108 mins., China, Edko Films; **Miss Zombie**, dffb-Kino, 85 mins., Japan, Celluloid Dreams/Celluloid

Nightmares; **Mafia Only Kills in Summer**, CineStar 6, 90 mins., Italy, Rai Trade; **Forma**, CinemaxX 6, 145 mins., Japan; **Global Player**, CinemaxX Studio 16, 95 mins., Germany, Beta Cinema; **Lookalike**, Marriott 1, 110 mins., USA, Arclight Films; **Balkan Spirit**, CinemaxX Studio 18, 81 mins., Germany, Parkland Pictures; **Medeas**, CinemaxX 2, 97 mins., USA, TF1 International; **Chefurs Raus!**, Parliament, 100 mins., Slovenia, Slovenian Film Centre

9:45 Forest Brothers – The Partisans of the Ile Bunker, Zoo Palast Club B, 82 mins., Germany, Atelier Reichl Filmproduktion

10:00 As Time Goes By in Shanghai, Zoo Palast 2, 90 mins., Germany/Netherlands, Autlook Filmsales

10:35 War Story, CinemaxX Studio 13, 92 mins., USA, Visit Films; **Los Angeles**, CinemaxX Studio 17, 97 mins., Mexico/Germany, Picture Tree International; **For Those Who Can Tell No Tales**, CinemaxX Studio 19, 75 mins., Bosnia and Herzegovina, MPM Film

10:40 Barbarians, Marriott 3, 87 mins., Serbia/Montenegro/Slovenia, Wide/Wide House; **Exit Marrakech**, Kino Arsenal 2, 122 mins., Germany, ARRI Worldsales; **iNumber Number**, CinemaxX Studio 15, 99 mins., South Africa, Fortissimo Films

10:45 Those Happy Years, CinemaxX 9, 100 mins., Italy, Celluloid Dreams/Celluloid Nightmares; **WTF**, CineStar 1, 90 mins., France, Wild Bunch

11:00 Border, CineStar 5, 95 mins., Italy, Rai Trade; **Grand Street**, CinemaxX 4, 80 mins., USA, The Open Reel; **Pim & Pom: The Big Adventure**, Marriott 2, 70 mins., Netherlands, Attraction Distribution; **Inside Out**:

The People's Art Project, CinemaxX 1, 4mins., France/UK, WestEnd Films; **Turning Tide**, CineStar 4, 101 mins., France, Gaumont; **Frontera**, CinemaxX 5, 95 mins., USA, Myriad Pictures; **The Yellow Eyes of the Crocodiles**, CinemaxX Studio 14, 125 mins., France, Elle Driver; **Ukraine Is Not a Brothel – The Femen Story**, CinemaxX Studio 18, 79 mins., Australia, Cinephil

11:10 The Mystery of Happiness, dffb-Kino, 93 mins., Argentina/Brazil, Filmsharks International; **Two Men in Town**, CineStar 2, 120 mins., France/Algeria/USA/Belgium, Pathé International; **If You Don't, I Will**, CinemaxX Studio 12, 102 mins., France, Les Films du Losange; **Best in Bed**, CineStar 6, 87 mins., France, Rezo

11:15 Sacro GRA, CinemaxX Studio 16, 93 mins., Italy/France, Doc & Film International; **Stations of the Cross**, CinemaxX 10, 107 mins., Germany/France, Beta Cinema

11:30 Wolf Creek 2, Marriott 1, 105 mins., Australia, Arclight Films; **Ribbit**, Parliament, 86 mins., Malaysia/India, United Studios

11:45 I Can Quit Whenever I Want, CinemaxX Studio 11, 101 mins., Italy, Fandango

12:00 Lock Charmer, CinemaxX Studio 19, 77 mins., Argentina, Memento Films International; **Fort Bliss**, Zoo Palast 4, 90 mins., USA, Voltage Pictures; **Finsterworld**, Zoo Palast 2, 91mins., Germany, Global Screen

12:15 Songs for Alexis, Marriott 2, 75 mins., Denmark, Copenhagen Bombay Sales; **Zip & Zap and the Marble Gang**, MGB-Kino, 97 mins., Spain, Film Factory Entertainment; **The Happets in the Rainbow Forrest**, CinemaxX Studio 17, 75 mins.,



Spain, Latido Films; **The Invention of Love**, CinemaxX Studio 13, 99 mins., Germany/Luxembourg, Eastwest Filmdistribution; **Birmingham Ornament 2**, Marriott 3, 91 mins., Russia, Antipode Sales & Distribution

12:20 Jacky in the Kingdom of Women, CineStar 1, 90 mins., France, Pathé International

12:30 Away from the World, CinemaxX Studio 18, 92 mins., Spain/Colombia, Latido Films; **West**, CinemaxX Studio 15, 102 mins., Germany, Picture Tree International; **Road**, CinemaxX 4, 102 mins., Ireland, The Works; **A Thousand Times Goodnight**, CineStar 4, 117 mins., Norway/Sweden/Ireland, Global Screen

12:50 Paradise - By Invitation Only, Kino Arsenal 2, 102 mins., Mexico, Mundial; **The Punk Singer**, dffb-Kino, 83 mins., USA, Autlook Filmsales

13:00 Meetings With A Young Poet, CinemaxX 9, 85mins., Canada, Films Distribution; **Frank**, CineStar 5, 95 mins., Ireland, Protagonist Pictures; **Güeros** - By Invitation Only, CineStar IMAX, 106 mins., Mexico, Mundial; **The Ultimate Accessory**,

CinemaxX Studio 12, 109 mins., France, Wild Bunch; **School of Babel**, CinemaxX Studio 16, 89 mins., France, Pyramide International; **Life Tracker**, Zoo Palast Club B, 110 mins., USA, Red Sea Media; **Sweet Alibis**, CineStar 6, 112 mins., Taiwan, Ablaze Image

13:15 Jack, CineStar 2, 103 mins., Germany, Beta Cinema; **Happy Birthday Woody Allan & Keep Going!**, Parliament, 85 mins., Poland/USA, Adyton International; **Violette**, CinemaxX Studio 14, 139 mins., France/Belgium, Doc & Film International

13:20 O Samba, Zoo Palast Club A, 88 mins., Switzerland, EuroArts Music International; **Marseille**, CinemaxX 2, 95 mins., France, SND - Groupe M6

13:25 Gonzalez, CinemaxX Studio 19, 100 mins., Mexico, Mexican Film Institute (IMCINE)

13:30 The Rooster of St-Victor, Marriott 1, 78 mins., Canada, Attraction Distribution; **Scrap Yard**, CinemaxX 6, 90 mins., France,

13:40 Bringing Tibet Home, Zoo Palast 5, 82 mins., USA, Five by Nine Films; **The Dinner**, CinemaxX Studio 11,

SCREENING GUIDE



88 mins., Netherlands, Media Luna New Films; *The Dune*, CinemaxX Studio 17, 85 mins., France, Le Pacte

13:45 *3 Minutes*, Marriott 2, 79 mins., Spain, Wide/Wide House

14:00 *Home from Home - Chronicle of a Vision*, Zoo Palast 2, 230 mins., Germany/France, ARRI Worldsales; *Boonie Bears: To the Rescue!* 3D, CineStar 1, 30 mins., China, All Rights Entertainment; *April Apocalypse*, CinemaxX Studio 13, 100 mins., USA, Arclight Films

14:15 *Aunt Hilda!*, MGB-Kino, 89 mins., France/Luxembourg, SND - Groupe M6

14:20 *The Piano Room*, CinemaxX Studio 15, 102 mins., Macedonia/Slovenia, Skopje Film Studio

14:30 *All Cheerleaders Die*, dffb-Kino, 90 mins., USA, Celluloid Dreams/Celluloid Nightmares

14:35 *Human Capital*, CinemaxX Studio 16, 111 mins., Italy/France, Bac Films; *Dragon Nest Rise of the Black Dragon*, CineStar 1, 30 mins., China, All Rights Entertainment

14:45 *Laggies*, CineStar 5, 100 mins., USA, The Solution Entertainment Group

14:50 *InRealLife*, Zoo Palast Club A, 86 mins., UK, Dogwoof

14:55 *Black Butler*, CinemaxX Studio 12, 119 mins., Japan, Gaga Corporation

15:00 *The Brave Adventures of a Little Shoemaker*, Zoo Palast Club B, 102 mins., Croatia, Maydi Film & Video; *Beyond Love*, Marriott 1, 108 mins., Italy, Reel Suspects; *The Magic Snowflake*, CineStar 4, 82 mins., France, Gaumont

15:05 *Heavenly Shift*, Marriott 2, 100 mins., Hungary, Magyar Filmunió/Hungarian National Film Fund

15:10 *Brazilian Western*, CinemaxX Studio 19, 105 mins., Brazil, Imagina International Sales; *Marina*, CinemaxX Studio 17, 118 mins., Belgium, Media Luna New Films

15:15 *History of Fear*, CineStar 6, 79 mins., Argentina/Uruguay/Germany/France, Visit Films; *2 Autumns 3 Winters*, CinemaxX Studio 11, 93 mins., France, Alpha Violet

15:30 *Parasite*, CinemaxX 6, 66 mins., Poland/UK; *Atlantida*, Marriott 3, 78 mins., Argentina/France, Media Luna New Films

15:45 *The Quiet Roar*, CinemaxX Studio 14, 75 mins., Sweden, Bac Films; *Whispers Behind the Wall*, CinemaxX Studio 13, 90 mins., Germany, Eastwest Filmdistribution; *The Finishers*, CineStar 1, 95 mins., France, Pathé International

15:50 *Natural Resistance*, MGB-Kino, 83 mins., Italy/France, Rezo

16:10 *Cowboys*, CinemaxX Studio 15, 104 mins., Croatia, Wide/Wide House; *The Dirties*, dffb-Kino, 83 mins.,

Canada, Ellipsis Media International

16:20 *Afternoon of a Faun: Tanaquil Le Clercq*, Parliament, 91 mins., USA, Cactus Three

16:30 *Silent Summer*, CinemaxX Studio 16, 89 mins., Germany, Picture Tree International

16:45 *Hangar 10*, CineStar 5, 84 mins., UK, Altitude Film Sales; *A Burning Dream*, Zoo Palast Club B, 60 mins., Italy, Mimesi'S Culture

17:00 *Yves Saint Laurent*, CinemaxX 4, 110 mins., France, SND - Groupe M6; *Jungle Shuffle*, CineStar 6, 82 mins., Korea, SC Films International; *House of Magic*, CineStar 4, 85 mins., Belgium, Studiocanal; *Love Is Strange*, CinemaxX 2, 98 mins., USA, Fortissimo Films; *Espectro*, CinemaxX Studio 11, 110 mins., Mexico, Arclight Films; *Farah Goes Bang*, Marriott 1, 90 mins., USA, Angel Grace Productions; *Refuges*, CinemaxX Studio 19, 124 mins., Spain/Argentina, Axxon Films; *Another Year*, Marriott 2, 107 mins., Russia, Antipode Sales & Distribution

17:05 *Energized*, Marriott 3, 91 mins., Austria, Memento Films International

17:10 *The Decent One*, CinemaxX Studio 14, 94 mins., Israel/Austria/Germany, Cinephil

17:15 *Wounded*, CinemaxX Studio 17, 95 mins., Spain, Imagina International Sales; *The Forest is Like the Mountains*, CinemaxX 6, 101 mins., Romania/Germany,

17:30 *Moonwalking Distance*, MGB-Kino, 84 mins., Italy, Rai Trade; *We Come as Friends*, CinemaxX Studio 18, 105 mins., France/Austria, Le Pacte; *I'll Bury*

You, CineStar 1, 91 mins., Belgium/France, Wild Bunch; *Beloved Sisters*, CineStar 2, 170 mins., Germany/Austria, Global Screen; *Why Don't You Play in Hell?*, CinemaxX Studio 13, 119 mins., Japan, Elle Driver

17:40 *The Nightingale*, dffb-Kino, 99 mins., France/China, Kinology

18:00 *Healing*, CinemaxX Studio 15, 119 mins., Australia, Lightning Entertainment

18:10 *Mirrors*, CinemaxX Studio 16, 138 mins., Russia, Intercinema Agency

18:20 *Ruin*, Parliament, 88 mins., Australia/Cambodia, Reel Suspects

18:30 *Desert Dancer*, CineStar 4, 110 mins., UK/USA, 6 Sales; *Lemon Tree Passage*, CineStar 5, 85 mins., Australia, Odin's Eye Entertainment

18:35 *The Geographer Drank His Globe Away*, Marriott 1, 125 mins., Russia, Antipode Sales & Distribution

18:40 *American Burger* - Promo Screening, Marriott 3, 30 mins., Sweden, LittleBig Productions

18:45 *Three Many Weddings*, CineStar 6, 95 mins., Spain, Film Factory Entertainment

19:00 *Torment*, CinemaxX Studio 17, 82 mins., Canada, Filmax International; *Lucky Them*, CinemaxX 2, 97 mins., UK/USA, The Works

19:05 *Break Loose*, CinemaxX Studio 11, 85 mins., Russia, Wide/Wide House

19:10 *Ablations*, CineStar 1, 90 mins., France/Belgium, Funny Balloons

19:20 *Patch Town*, CinemaxX Studio 19, 85 mins., Canada, Reel Suspects

19:30 *The Square*, CinemaxX 6, 104 mins., USA/Egypt,

20:10 *Cam Girl*, CineStar 5, 87 mins., Italy, Minerva Pictures Group

21:30 *Top Girl or la déformation professionnelle*, CinemaxX 6, 94 mins., Germany

TOMORROW

9:00 *Mandscape*, CinemaxX 1, 100 mins., Spain, Studiocanal; *Love is Not What It Used to Be*, CinemaxX Studio 19, 89 mins., Spain, Imagina International Sales; *Bank-lady*, CinemaxX 3, 117 mins., Germany, Global Screen;

Antboy, CinemaxX Studio 11, 77 mins., Denmark, Attraction Distribution; *Killers*, Kino Arsenal 1, 137 mins., Japan/Indonesia, XYZ Films; *All My Mother's Goats*, CinemaxX Studio 16, 97 mins., France, Doc & Film International; *Guardian*, CineStar 7, 93 mins., Indonesia, Skylar Pictures; *Everyday Rebellion - The Art of Change*, CinemaxX Studio 15, 118 mins., Austria/Switzerland, Rise and Shine World Sales;

Lulu in the Nude, CinemaxX Studio 17, 90 mins., France, Le Pacte; *First Snowfall*, Kino Arsenal 2, 105mins., Italy, Adriana Chiesa Enterprises

9:20 *Darling Trap*, CinemaxX 10, 90 mins., France/Luxembourg/Belgium, Rezo

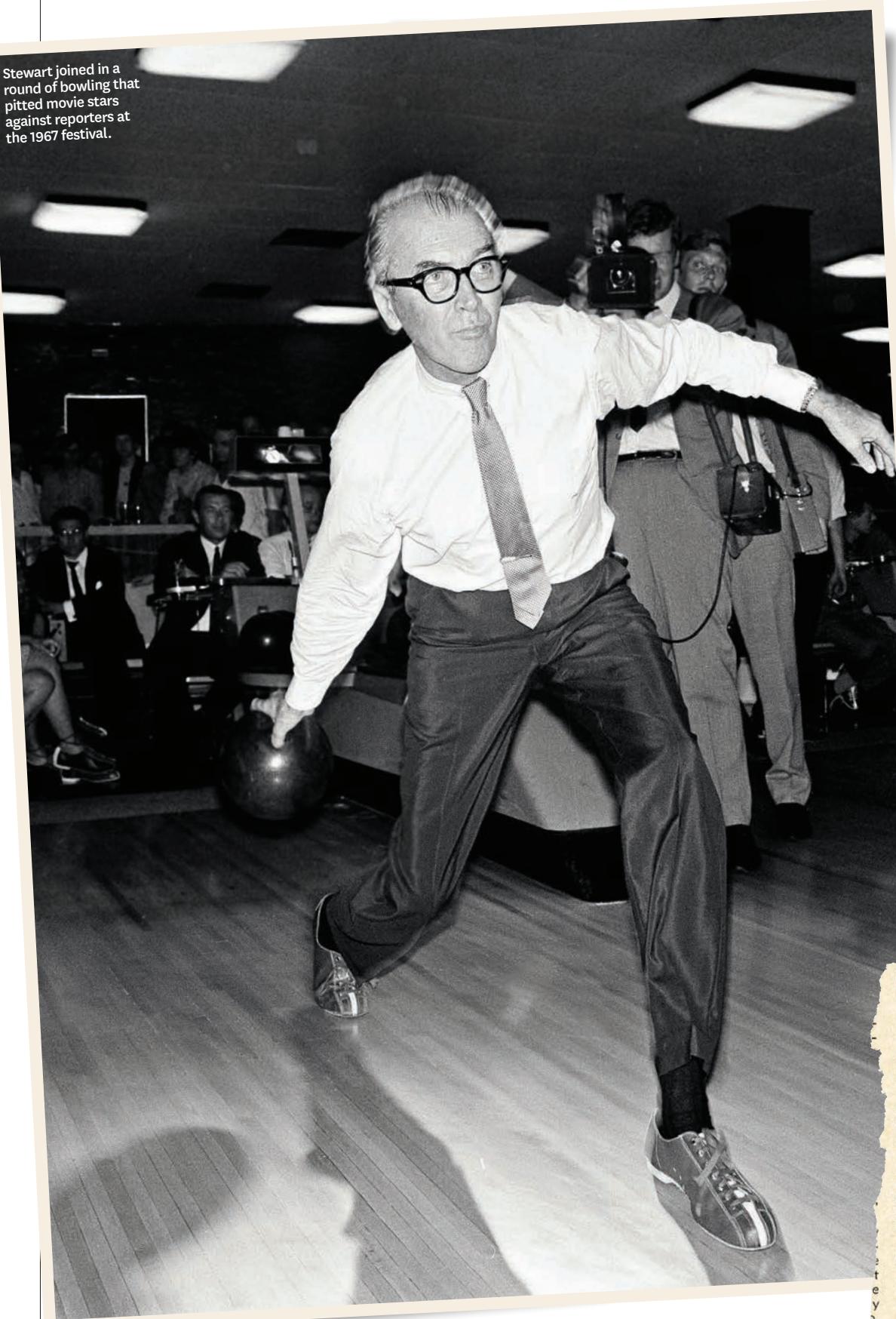
9:25 *Black Board*, Marriott 2, 118 mins., Switzerland, Red Film Sales

9:30 *Open Windows*, CineStar 2, 95 mins., Spain, Wild Bunch; *Bobo*, CinemaxX Studio 18, 80 mins., Portugal, Wide/Wide House; *Dzma/Brother*, CinemaxX Studio 14, 94 mins., France, MPM Film; *Weekends in Normandy*, CineStar 6, 90 mins., France, Films Distribution *THR*

8 Decades of *The Hollywood Reporter*

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Stewart joined in a round of bowling that pitted movie stars against reporters at the 1967 festival.



From a B-24 bomber to a Golden Bear, Jimmy Stewart saw Berlin from all sides

IN MARCH 1944, AS A 35-year-old pilot, Major Jimmy Stewart led a squadron of B-24 bombers that attacked Berlin as part of a 1,000-plane raid. One of the last movies Stewart had appeared in before joining the Army Air Corps was *The Mortal Storm*, a 1940 film that resulted in Hitler's Reich Minister of Propaganda Joseph Goebbels banning the showing of all MGM films in German territories. In it, Stewart played a Bavarian who refuses to join the rest of his small town in supporting Nazism. While the film was a box-office dud, *The Hollywood Reporter* called *Storm* "a fearless screen indictment, not of a people, but of a system under which tolerance has been stamped out in Germany." Stewart left the army with the rank of colonel and eventually rose to the reserve rank of brigadier general. The Germans didn't hold his wartime activities against him, awarding him a Silver Bear for best actor for *Mr. Hobbs Takes a Vacation* at the 1962 Berlin Film Festival and later an honorary Golden Bear for lifetime achievement in 1982. — BILL HIGGINS

Berlin Festival Opening Tonight

Berlin. — Another major American thrust of the new festival-thinking of MPEA and the American film industry will be seen with the opening tonight of the second of the three major film festivals, the others being Cannes which has already taken place and Venice which comes late in August.

James Stewart, official American delegate, is also the star of the official American entry, "Mr. Hobbs Takes A Vacation." King Vidor is the American member of the jury and Jennifer Jones, Tony Curtis and Mureen O'Hara are among those who have signified their intention to be present. Second U.S. entry set is "Out of the Tiger's Mouth."

In addition to the films in the festival, a considerable number of other entries will be seen in the film market section which is an active feature of the well-organized Berlin event under Dr. Alfred Bauer.

13 Mar 1962



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